

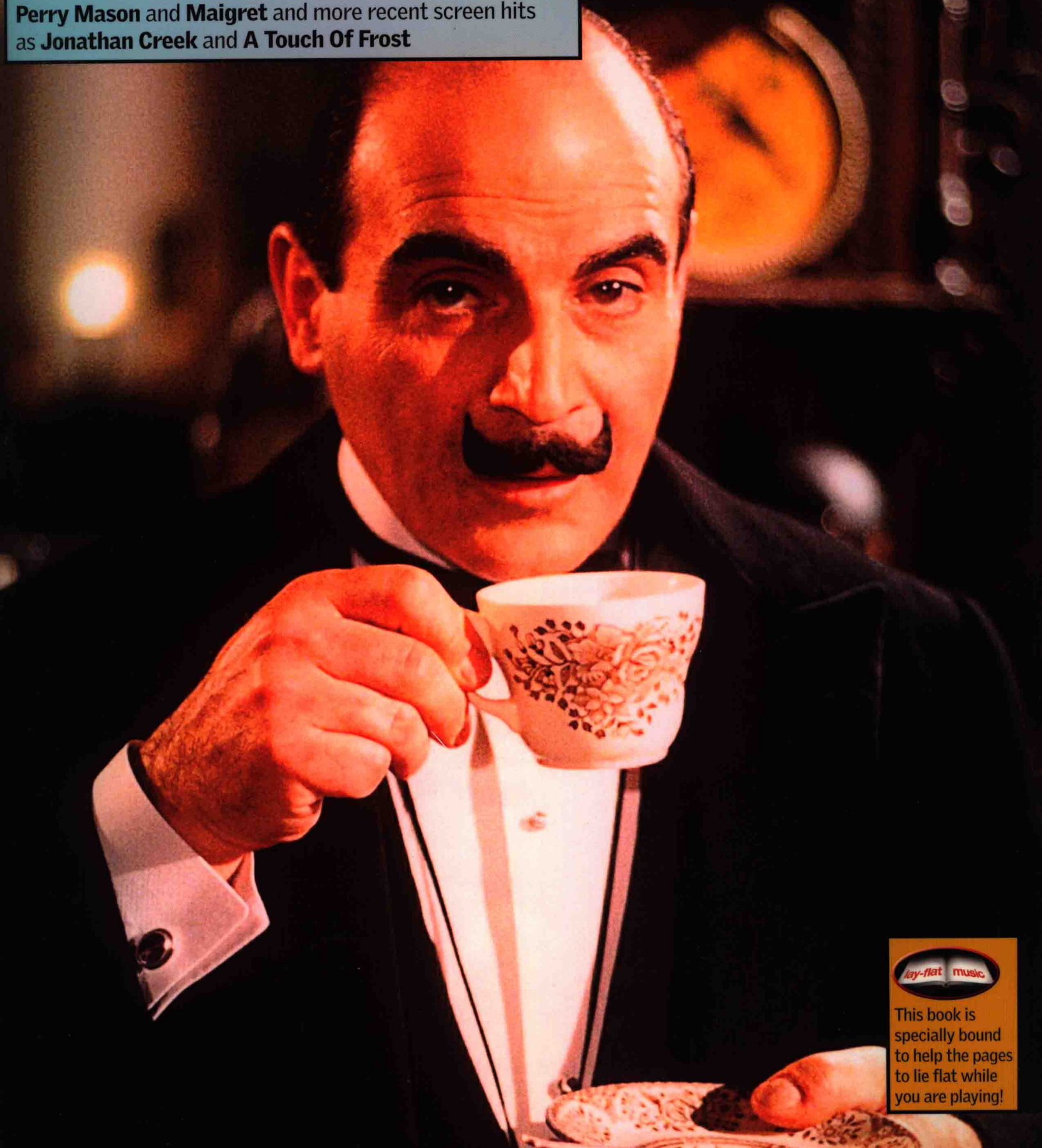
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Themes for Solo Piano

TV Detective

A great collection of 30 themes from TV's most memorable detective drama series, featuring such early classics as **Perry Mason** and **Maigret** and more recent screen hits as **Jonathan Creek** and **A Touch Of Frost**



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Bergerac

(Theme)

Music by George Fenton

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Moderately ♩ = 65

Chord progression: Dm⁹ Cmaj7(♯5)/C♯ N.C.

Measures 1-4 of the piece. Measure 1 has a Dm⁹ chord and a mezzo-forte (mf) dynamic. Measure 2 has a Cmaj7(♯5)/C♯ chord. Measure 3 has a N.C. (No Chord) marking. Measure 4 has a forte (f) dynamic. The bass line features a triplet of eighth notes in measures 3 and 4.

Chord progression: Dm⁹ Em⁷/D

Measures 5-8 of the piece. Measure 5 has a Dm⁹ chord. Measure 6 has an Em⁷/D chord. Measures 7 and 8 continue the Em⁷/D chord. The bass line features a triplet of eighth notes in measures 6 and 8.

Chord progression: Dm⁷ Em⁷/D Am

Measures 9-12 of the piece. Measure 9 has a Dm⁷ chord. Measure 10 has an Em⁷/D chord. Measure 11 has an Am chord. Measure 12 continues the Am chord. The bass line features a triplet of eighth notes in measures 10 and 11.

Chord progression: Dm⁶ Dm G/D Dm Dm⁶

Measures 13-16 of the piece. Measure 13 has a Dm⁶ chord. Measure 14 has a Dm chord. Measure 15 has a G/D chord. Measure 16 has a Dm chord. Measure 17 has a Dm⁶ chord. The bass line features a triplet of eighth notes in measures 14 and 16.

17 Dm⁹ A⁷ Dm

21 B^b Am F⁷ B^b A A/C[#]

25 Dm Am F^{#dim7} Gm Gm/F

29 E⁷ A N.C. Dm⁹ Em⁷/D

34 Dm⁷ Em⁷/D

38 Am Dm⁶ G/D

42 Dm Dm⁶ Dm⁹ to Coda

46 Dm B^b Am F⁷

50 B^b A A/C[#] Dm Am F^{#dim7} D.S. al Coda

54 Coda Dm Am⁷/E B^b/F C/B^b

Agatha Christie's Poirot

(Theme)

Words & Music by Christopher Gunning

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Moderate Tempo

The musical score is written for piano in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each containing two staves. Measure numbers 4, 7, and 10 are indicated at the start of their respective systems. Chord symbols are placed above the right-hand staff. Dynamics include *p* (piano) and *mp dolce* (mezzo-piano, dolce). A crescendo hairpin is used in measures 11-12, and a decrescendo hairpin is used in measures 13-14.

Chord symbols: Gm(add 9), Gm, Gm/F, Eb, Gm/D, Cm⁶, Gm/B^b, A⁷(b5), A^b7(b5), Gm, Gm/F, Eb, Gm/D, Cm⁷, Cm⁶, Gm/B^b, A⁷(b5), D⁷(b5), G⁷, A^b/G, G⁷(b9), Cm.

13 C⁷ D^b Edim⁷ Fm D^b/F G/F

f

16 D^b G/F N.C. Am⁷ A^{b7}(b5)

p *mf*

19 Gm Gm/F Gm/Eb Gm/D Cm⁶ Gm/Bb

22 A^{7b5} Ab^{7b5} Gm Gm/F Eb Gm/D

25 Cm⁶ Gm/Bb rit. A⁷(b5) D7(#5) A tempo Gm Gm⁷ Eb/G Gdim

p espress.

29 Gm Gm⁷ E^b/G Gdim Gm(add 9)

32 A^b A/G[#] G[#]7(b9) C[#]m

35 C[#] D C[#]7(b9) F[#]m D/F[#] G[#]F[#]

38 D/F[#] G[#]F[#] N.C.

40 A[#]m⁷ A⁷(b5) G[#]m G[#]/F[#] E G[#]m/D[#]

ff *mp dolce*

43 C[#]m⁷ C[#]m⁶ Baug G[#]m/B A[#]7(b5) A⁷(b5) G[#]m G[#]m/F[#]

46 E G[#]m/D[#] C[#]m⁷ C[#]m⁶ Baug G[#]m/B A[#]7(b5) D[#]7(b13) rit.

49 A tempo E mp dolce

52 G[#]/D[#] E/D[#] Bdim⁷/D[#] C[#]dim/D[#]

55 G[#]m(add 9) G[#]m

Between The Lines

(Theme)

Music by Hal Lindes

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Adagio ♩ = 54

1
2
3
4
5
6
7
8
9
10
11
12

p
mp
mf

D⁵ D^m D⁷omit³ G^m/D D⁵ D^m D⁷(b⁹)omit³ G^m/D D^m⁷ D^m C^m F B^b E^b

13 Dm C/D Dm

16 Gm/D Dm⁷ D⁷(b⁹)omit³ Gm/D Dm⁷ Dm

19 D⁷(b⁹)omit³ Gm/D Dm⁷(omit³)Dm N.C. ♩ = 72 Dm Am/C

to Coda

23 B^bmaj⁷/F Am/C Dm Am/C

27 B^b/D N.C. A D.C. al Coda N.C.

Coda Dm N.C.

Cagney And Lacey

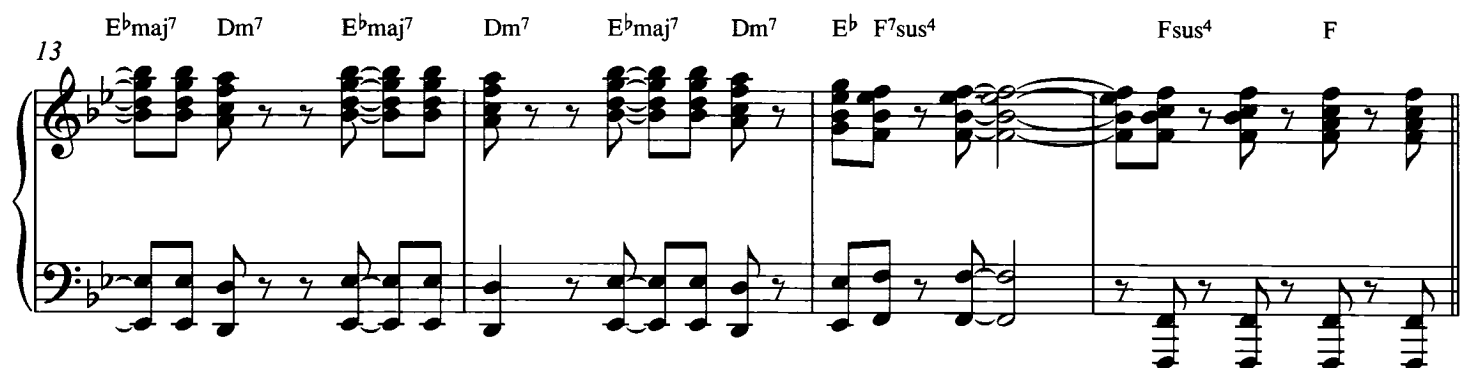
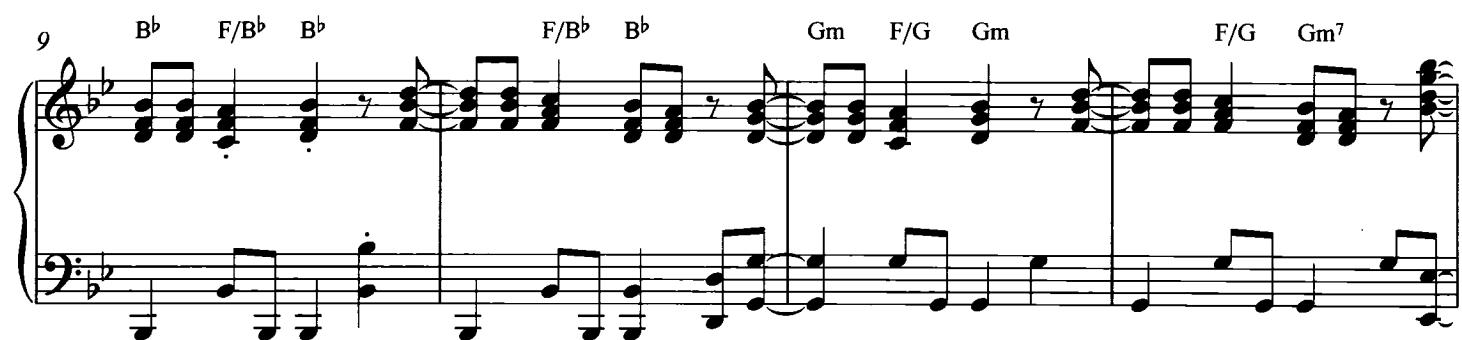
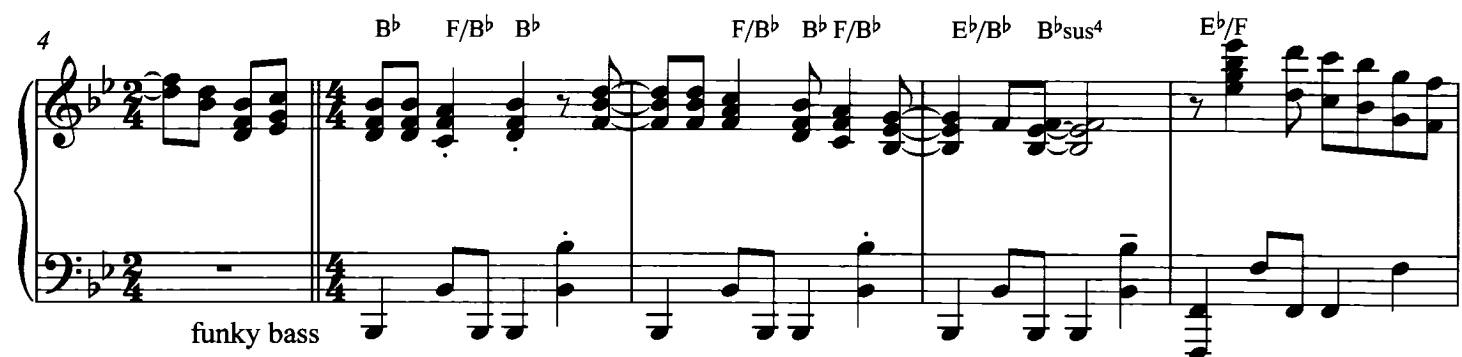
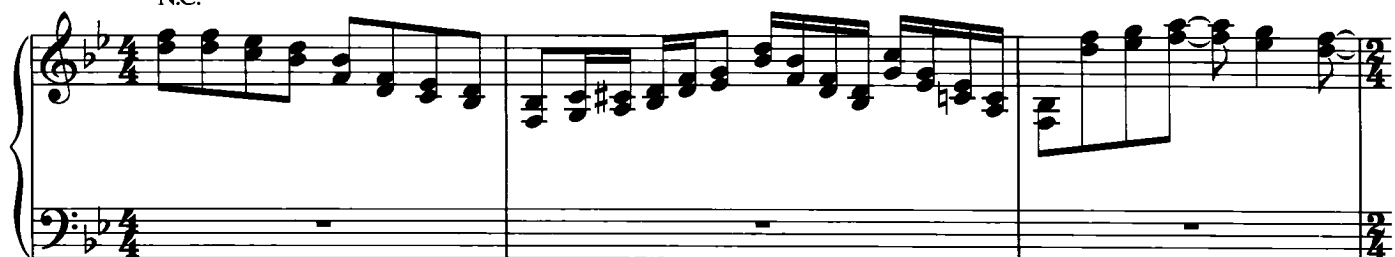
(Theme)

Music by Bill Conti

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Lively ♩ = 146

N.C.



17 B^b F/B^b B^b F/B^b B^b Gm F/G Gm F/G Gm

21 $E^b\text{maj}^7$ Dm^7 B^b/E^b B^b/D $E^b\text{maj}^7$ Dm^7 E^b $F^7\text{sus}^4$

25 Cm^7 F $B^b\text{maj}^7$ E^b Cm^7 D^7 Gm D^7/G Gm

29 Cm^7 F $B^b\text{maj}^7$ E^b Cm^7 $D\text{sus}^4$ E^b/F

33 B^b F/B^b B^b F/B^b B^b F/B^b E^b/B^b $B^b\text{sus}^4$ E^b/F

37 B^b F/B^b B^b F/B^b B^b Gm F/G Gm F/G Gm^7

41 $E^b\text{maj}^7$ Dm^7 $E^b\text{maj}^7$ Dm^7 $E^b\text{maj}^7$ Dm^7 E^b $F^7\text{sus}^4$ $F\text{sus}^4$ F

45 B^b F/B^b B^b F/B^b B^b Gm F/G Gm F/G Gm^7

49 $E^b\text{maj}^7$ Dm^7 B^b/E^b B^b/D $E^b\text{maj}^7$ Dm^7 E^b $F^7\text{sus}^4$

53 Cm E^b/F B^b $E^b\text{maj}^7$ Gm^7/C D Gm

57 Cm⁷ F B^bma⁷ E^b Cm/E^b Dsus⁴ F⁷

ff

62 B^b F/B^b B^b F/B^b B^b E^b/B^b B^bsus⁴ E^b/F

66 B^b F/B^b B^b F/B^b B^b Gm F/G Gm B^b/G F/G Gm⁷

70 E^bma⁷ Dm⁷ E^bma⁷ Dm⁷ E^bma⁷ Dm⁷ E^b F⁷sus⁴ Fsus⁴ F

74 B^b F/B^b B^b F/B^b B^b Gm F/G Gm B^b/G F/G Gm⁷

78 Ebmaj7 Dm7 Bb/Eb Bb/D Ebmaj7 Dm7 1. Eb/F Fsus7

82 Cm7 F Bbmaj9 Eb Cm7 D7 Gm F/G Gm Cm7 F

87 Bbmaj9 Eb Cm/Eb Dsus4 Eb/F 2. Ebmaj7 Dm7 Bb/Eb Bb/F Ebmaj7 Dm7

92 Ebmaj7 Dm7 Bb/Eb Bb/D Ebmaj7 Dm7 Eb/F F7sus4 F

96 N.C. Bb

Campion

(Theme from the BBC TV series)

Music by Nigel Hess

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Allegro ma non troppo ♩ = 120

First system of the score. Treble clef, key of D major (F#), 4/4 time. The melody is marked *pp* (pianissimo). A chord symbol **G** is written above the first measure. The bass line is mostly silent, with a few notes appearing in the final measure.

Second system of the score. Treble clef, key of D major (F#), 4/4 time. The melody continues with a **B7** chord symbol above the second measure. The tempo marking **accel.** (accelerando) is present. The system concludes with a double bar line and a 2/2 time signature change. Chord symbols **A/B** and **B7** are written above the final measures.

Faster ♩ = 82

Third system of the score. Treble clef, key of D major (F#), 2/2 time. The tempo is marked **Faster** with a metronome marking of ♩ = 82. The system begins with a measure rest of 7 measures. Chord symbols **Cmaj7**, **Cm6**, **G/B**, **Em**, **Am7**, and **D7** are written above the measures.

Fourth system of the score. Treble clef, key of D major (F#), 2/2 time. The system begins with a measure rest of 11 measures. Chord symbols **G**, **B7**, **Em**, and **Em/D** are written above the measures.

15 C C^{#dim7} G/D B/D[#] Em **to Coda** Am⁷ Cm⁶ D/F[#] D⁷

19 G B⁷

23 Cmaj⁷ Cm⁶ G/B Em Am⁷ D⁷

27 F/G C(add⁹) G/B

30 B⁷/D[#] Em Em/D Cmaj⁷ G/B Am⁷ D¹³

33 N.C. B $\flat$ /G A/G N.C. N.C. B $\flat$ /G A/G N.C. N.C. B $\flat$ /G A/G N.C.

36 N.C. B $\flat$ /G A/G N.C. G G 6 Gmaj 7 G 6 B 7

40 Cmaj 7 C m6

43 G/B B $\flat$ dim 3 Am 7 D 9 F/G

46 C(add 9) G/B B 7 /D $^\sharp$ Em Em/D

49 Cmaj7 G/B Am7 D¹³ G Gm A/G

52 Gm D^b/G Gm A/G Gm D^b/G

55 Gm D7/F#

sub. pp

59 G/F# Cm9 E^bmaj7 Cm6 C#dim7 Cm7 A7 D7

63 Gm G^baug Gm/F Em7(b5)

sub. pp

67 Cm/E^b Am⁷(b5) D⁷aug⁵ E^b A^b A⁷ D⁷

71 G B⁷ D.S. al Coda

Coda

75 Am Cm⁶/G D/F[#] D/C Bm⁷(b5) E E⁷

79 Am⁷ D N.C. B^b/G A/G N.C. N.C. B^b/G A/G N.C.

83 E^b7 A⁷(b9) D⁹ G rit. 8^{vb}

Columbo

(Theme)

Music by Billy Goldenberg

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Fast with swing ♩ = 150

First system of the musical score, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is written for piano in grand staff notation. Chord symbols above the staff are Bm, Gm(ma7), Bm, and Fm(ma7). Dynamic markings include *mp*, *mf*, *mp*, and *f*. The bass line features a steady eighth-note accompaniment.

Second system of the musical score, measures 5-8. Chord symbols above the staff are Bm, Gm(ma7), Bm, and F#m. Dynamic markings include *mp*, *mf*, and *mp*. The musical texture continues with the piano accompaniment.

Third system of the musical score, measures 9-12. Chord symbols above the staff are D#m, D#m/A#, D#m, and D#m. Dynamic markings include *f*. This system features a more complex melodic line in the right hand with many beamed sixteenth notes.

Fourth system of the musical score, measures 13-16. Chord symbols above the staff are Bm, Gm(ma7), Bm, and Fm(ma7). Dynamic markings include *mf*. The system concludes the musical phrase with sustained chords in the right hand.

17 Bm Gm Caug Caug/F#

f

21 Bm Gm(ma7) Bm Fm/maj7

mf

25 D#m D#m/A# D#m

ff

29 Gm Eb Cm Am

mp

33 C#m Em C#m Em

f

37 *Gm* *Bbm* *Cm* *Fm* *Dsus⁴*

mp

42 *C/D* *Bm* *Gm(ma7)*

f

47 *Bm* *Fm(ma7)* *Bm* *Gm*

51 *Caug* *Caug/F#* *Bm* *Fm(ma7)*

55 *Bm* *G#m* *Bm* *Em* *Bm*

ff

8vb

Dangerfield

(Theme)

Music by Nigel Hess

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Andante, con rubato ♩ = 66

B^b

E^b/B^b

The first system of the musical score for 'Dangerfield (Theme)'. It consists of a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo and mood are 'Andante, con rubato' with a quarter note equal to 66 beats per minute. The first measure is marked with a piano 'p' dynamic. The first staff has a melodic line with eighth and sixteenth notes, and the second staff has a bass line with a whole note. The system ends with a 'con ped.' (con pedale) instruction.

F⁷/B^b

B^b

E^b/F

F

E^b/F

The second system of the musical score. It continues the melodic and bass lines from the first system. The first staff has a melodic line with eighth and sixteenth notes, and the second staff has a bass line with a whole note. The system ends with a 'con ped.' (con pedale) instruction.

B^b

B^b/D

E^b

Cm

The third system of the musical score. It continues the melodic and bass lines from the second system. The first staff has a melodic line with eighth and sixteenth notes, and the second staff has a bass line with a whole note. The system ends with a 'con ped.' (con pedale) instruction.

Dm

Gm

E^b6

F⁷sus⁴

The fourth system of the musical score. It continues the melodic and bass lines from the third system. The first staff has a melodic line with eighth and sixteenth notes, and the second staff has a bass line with a whole note. The system ends with a 'con ped.' (con pedale) instruction.

B $\flat$ F/B $\flat$ E $\flat$ (add 9)/B $\flat$ B $\flat$ F/B $\flat$ E $\flat$ (add 9)/B $\flat$

9

B $\flat$ E $\flat$ /B $\flat$

11

mp

F 7 /B $\flat$ B $\flat$ E $\flat$ /F F E $\flat$ /F

13

B $\flat$ B $\flat$ /D E $\flat$ Cm

15

Dm Gm E $\flat$ F 7 sus 4

17

19 *mf*

E^badd⁹ E^b E^b(add 9) B^b/D

21 *f*

Cm⁷ B^b/D E^b(add 9) E^b F

23 *mp*

G G/B Cm C/E

25

Fm F[#]dim⁷ G(add 9) G⁷

27 *p*

C G/B Am C/E

29

F C/E Dm G⁷

31

C G/B C⁷/B^b F⁷/A

33

rall. ♩ = 52

E^b/G E^bF F⁷sus⁴ E^bma⁷ F⁷sus⁴ F⁷

pp

35

Tempo I, con rubato

B^b E^b/B^b

p

37 F^7/B^b B^b E^b/F F E^b/F

39 B^b B^b/D E^b Cm

mf

41 Dm Gm E^b6 F^7sus^4

43 B^b F/B^b $E^b(add\ 9)/B^b$ **rall.** B^b F/B^b $E^b(add\ 9)/B^b$

p *mp*

45 **teneramente** $E^b(add\ 9)/B^b$ B^b

p

Ped.

Dragnet

(Theme)

Words & Music by David Newman

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With suspense ♩ = 100

N.C.

f *p* D/F#

poco accel.

C/F#

D/F#

C/F#

D/F#

C/F#

D/F#

♩ = ♩

5

"Ladies and gentlemen, the story you are about to see is true. Names have been changed to protect the innocent".

Agitato ♩ = 120

N.C.

10

f *p*

15

E/G F/G E/G F/G E/G

20 x3 F/C A^b/G A^b/C F/G A^b/G B^b/C A^b/G A^b/C A^b/G F/C A^b/G A^b/C F/G A^b/G

f

23 C/B^b A^b/G A^b/C G^b/G A^b/G B^b/C B^b/G B^b/C A^b/G C/G B^b/C B^b/G B^b/C A^b/G C/G

The musical score for exercise 23, measures 1-4, is shown below. The score is in 2/4 time and features a treble and bass staff. The treble staff contains chords with a slash and a note below, indicating a specific voicing. The bass staff contains a rhythmic pattern of eighth notes and rests. The key signature has one flat (B-flat).

26 B^b/C A^b/C B^b/G $/C$ A^b/G B^b/G C C/G C B^b/G D^b/G C C/G C B^b/G Dm/G

1.2.

molto rit.

29 C C/G C C/G 3. C C/G C Gm7 Dm/G C

This musical score segment covers measures 29 through 32. Measure 29 begins with a treble clef and a bass clef. The treble staff contains a whole note chord, and the bass staff contains a whole note chord. The key signature is one flat (B-flat). The tempo marking 'molto rit.' is placed above the staff. The score is divided into four measures. Measures 29 and 30 are marked with a repeat sign. Measures 31 and 32 are marked with a repeat sign. The chords for each measure are: Measure 29: C, C/G, C, C/G; Measure 30: C, C/G, C, Gm7; Measure 31: Dm/G, C; Measure 32: C. The notation includes various musical symbols such as clefs, notes, rests, and chord symbols.

Hetty Wainthropp Investigates (Theme)

Music by Nigel Hess

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$\text{♩} = 96$
 A^b Fm A^b/E^b D^b E^b7/D^b

mp

5 A^b/E^b F^7 B^bm^7 E^b7 A^bmaj^7 D^bmaj^7

mf

8 G^b D^b E^b F B^b Dm/A

mf

11 Gm B^b/F E^b F^7/E^b Dm G^7 Cm $D7(b9)$

15 Gm Dm/F E^b B^b/D₃ Cm⁹ Cm⁷/F F⁷ B^bsus⁴

p

19 B^bsus⁴/A^b G^b B^bm/F E^bm G^b/D^b C^b D^b7/C^b

mf

23 G^b/B^b E^bm⁷ A^bm⁷ D^b7 G^b C^b F^b C^b

27 D^b E^b A^b A^b/G A^b/F A^b/E^b

30 B^bm⁷ E^b7 A^b/C F⁷ B^bm⁷ C⁷

dim. *mp*

33 Fm Cm/E^b D^b A^b/C B^bm⁷ A^b/C

36 D^b E^b7sus⁴ A^b

40 Fm A^b/E^b D^b E^b7/D^b A^b/E^b F⁷

mp

44 B^bm⁷ E^b7 A^bmaj⁷ D^bmaj⁷ G^b D^b

mf

47 E^b F B^b Dm/A Gm B^b/F

f

50 E^b F^7/E^b Dm G^7 Cm D^7

53 Gm Dm/F E^b B^b/D Cm⁷ B^b/D

56 $E^b\text{maj}^7$ E^bm^6/G^b $F^7\text{sus}^4$

59 B^b B^b/A^b Gm⁷

62 Cm^{7(b5)/Bb} N.C. G^bmaj^7 $F^7\text{sus}^4$ B^b

Ironside

(Theme)

Words & Music by Quincy Jones

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Detectively ♩ = 112

Cm⁷

Measures 1-4 of the piano introduction. The music is in 4/4 time, key of C minor (three flats). The tempo is marked 'Detectively' with a quarter note equal to 112 beats. The first staff (treble clef) features a series of eighth-note chords, starting with a forte (*f*) dynamic. The second staff (bass clef) provides a steady eighth-note accompaniment. The key signature is C minor, indicated by three flats (Bb, Eb, Ab).

Measures 5-8 of the piano introduction. The music continues in 4/4 time, key of C minor. The first staff (treble clef) features a series of eighth-note chords, starting with a forte (*f*) dynamic. The second staff (bass clef) provides a steady eighth-note accompaniment. The key signature is C minor, indicated by three flats (Bb, Eb, Ab).

Measures 9-12 of the piano introduction. The music continues in 4/4 time, key of C minor. The first staff (treble clef) features a series of eighth-note chords, starting with a forte (*f*) dynamic. The second staff (bass clef) provides a steady eighth-note accompaniment. The key signature is C minor, indicated by three flats (Bb, Eb, Ab).

Measures 13-16 of the piano introduction. The music continues in 4/4 time, key of C minor. The first staff (treble clef) features a series of eighth-note chords, starting with a forte (*f*) dynamic. The second staff (bass clef) provides a steady eighth-note accompaniment. The key signature is C minor, indicated by three flats (Bb, Eb, Ab).

Swing

Straight

16 Gaug N.C. B^b/B F⁷(b⁵)/B C^m N.C.

21 C^m

25

29 E^b G F^m A^b F^m A^b B^b G G⁷(b⁵) C/G Gaug N.C.

33 Swing Straight G^{b7} F^m C^mE^b B^b/F B^b/B N.C. D^{b6} E^b

Jonathan Creek

(Based on 'Danse Macabre' by Camille Saint-Saëns)

Arranged by Lindsay Stewart

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Fast Waltz ♩ = 200

N.C.

Musical notation for measures 1-7. The piece is in 3/4 time, key of B-flat major. Measure 1 starts with a forte (*f*) dynamic. The melody in the right hand features a series of eighth notes and chords, while the left hand provides a steady bass line with eighth notes.

Musical notation for measures 8-13. Measure 8 is marked with a piano (*p*) dynamic. Chord symbols D, Gm, and Fm7 are indicated above the staff. The melody continues with eighth notes and chords, and the bass line remains consistent.

Musical notation for measures 14-19. Measure 14 is marked with a piano-piano (*pp*) dynamic. A Gm chord symbol is present above the staff. The melody features a series of eighth notes and chords, with the bass line continuing its steady pattern.

Musical notation for measures 20-25. Measure 20 is marked with a piano-piano (*pp*) dynamic. Chord symbols Fm7 and Gm are indicated above the staff. The melody continues with eighth notes and chords, and the bass line remains consistent.

26 Gm⁷ Gm⁶ E^b/G Gm D/A A

33 D Gm Gm⁷ Gm⁶ E^b/G Gm D/A

40 A D Cm⁷

46 D

52 Cm⁷ D N.C.

58

D Gm

f

64

Fm Gm

ff

8va-----

70

(8)-----

Fm7

75

(8)-----

Gm

f

Gm7 Gm6

81

E^b/G Gm D/A A D Gm

87 Gm^7 Gm^6 E^b/G Gm D/A A

93 D Cm^7 $8va$

mf *f*

98 (8) D *mf*

104 Cm^7 $8va$ *f*

109 (8) D N.C. D Gm *ff*

Kojak

(Theme)

Music by Billy Goldenberg

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Feisty ♩ = 132

Chords: A/E, Em7, A/E, Em7, A/E, Em7, F/E, A^b/E, E^b/E

Measure 5 starts with a new section. Chords: A, Am7

Measure 9 starts a new section. Chords: Dm7, Am7

Measure 13 starts a new section. Chords: A^bmaj7/B^b

17 *f* Dmaj7 F/A Dmaj7 F/A

21 Dmaj7 F/A Dmaj7 F/A Am7 *mf*

25 A^bmaj7/B^b

29 *f* A Em7 A Em7 8^{vb}

33 A Em7 F A^b E^b D C/D B^b D^b G^b A 8^{vb}

Law And Order

(Theme)

Music by Mike Post

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Moderate Rock ♩ = 116

The musical score is written for piano in 4/4 time, marked 'Moderate Rock' with a tempo of 116 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with a measure number at the beginning. The first system (measures 1-4) starts with a mezzo-forte (mf) dynamic. The second system (measures 5-8) continues the pattern. The third system (measures 9-12) introduces a treble clef for the right hand in measure 10. The fourth system (measures 13-16) continues with the treble clef. Chord symbols are placed above the notes: G5, A5/G, Gm7, G5, A5/G, Gm7, A5/G, Gm7, Gm7, G5, A5/G, Gm7, A5/G, F/C, Cm7, F/C, Cm7, A5/G, B5/C, A5/C, B5/C, Am, and G/A.

Measures 1-4: *mf* G⁵ A⁵/G Gm⁷ G⁵ A⁵/G Gm⁷ A⁵/G Gm⁷

Measures 5-8: Gm⁷ G⁵ A⁵/G Gm⁷ G⁵ A⁵/G Gm⁷

Measures 9-12: A⁵/G F/C Cm⁷ F/C Cm⁷

Measures 13-16: A⁵/G B⁵/C A⁵/C B⁵/C Am G/A

17 Am G/A Am⁷ Fmaj⁷ G/F

21 Fmaj⁷ G/F C/F F

24 D⁵ G⁵ A⁵ Gm⁷

28 G⁵ A⁵ Gm⁷ A⁵ Gm⁷ D⁵

a tempo
32 G⁵ A⁵ Gm⁷

Magnum P.I. (Theme)

Music by Mike Post & Pete Carpenter

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Moderato ♩ = 122

The musical score is written for piano in 2/4 time, marked Moderato with a tempo of 122 beats per minute. It consists of five systems of music, each with a treble and bass staff. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf* and *f*. Chord symbols are placed above the staff to indicate harmonic structure. The piece begins with a triplet of eighth notes in the bass staff and a triplet of eighth notes in the treble staff, both marked *mf*. The first system ends with a triplet of eighth notes in the bass staff and a triplet of eighth notes in the treble staff, both marked *mf*. The second system ends with a triplet of eighth notes in the bass staff and a triplet of eighth notes in the treble staff, both marked *mf*. The third system ends with a triplet of eighth notes in the bass staff and a triplet of eighth notes in the treble staff, both marked *mf*. The fourth system ends with a triplet of eighth notes in the bass staff and a triplet of eighth notes in the treble staff, both marked *mf*. The fifth system ends with a triplet of eighth notes in the bass staff and a triplet of eighth notes in the treble staff, both marked *mf*.

Chord symbols: N.C., E⁵, G/A, D/A, E⁵, G, Bm⁷, G/B, C, G/A, Bm⁷, C(add 9) D, Gmaj⁹, G, Bm⁷, G/B, Cmaj⁷, D⁷, C, D⁷, Cmaj⁷/D, D⁷, B^b/E^b, F/E^b, E^b, B^b/E^b, E^b/A^b, B^b/A^b, A^b, E^b/A^b.

21 F/B^b C/B^b B^b C/B^b N.C.

25 E⁵ G/A D/A E⁵ N.C.

29 E⁵ G/A D/A E⁵ N.C.

33 Am

38 Dm

42

Am

46

50

B^b F/B^b B^b F/B^b B^b F/B^b

55

B^b F/B^b B^b F/B^b B^b F/B^b E^bmaj⁷ F/E^b E^bmaj⁷ F/E^b E^bmaj⁷ F/E^b

59

E^bmaj⁷ F/E^b E^bmaj⁷ F/E^b E^bmaj⁷ F/E^b D⁵

62 D7omit3

66 G/A D/A E⁵

70 G/A D/A E⁵

74 G Bm⁷ G/B C G/A

78 Bm⁷ C(add9)D Gmaj⁹ Bm⁷ G/B Cmaj⁷ D7 C D7 Cmaj⁷/D

82 D^7 B^b/E^b F/E^b E^b B^b/E^b E^b/A^b B^b/A^b A^b E^b/A^b

86 F/B^b C/B^b B^b C/B^b N.C.

90 E^5 G/A D/A E^5 N.C.

94 E^5 G/A D/A E^5 N.C.

98 E^{omit3} G/A D/A E^{omit3} repeat and fade

Crockett's Theme

(Theme from "Miami Vice")

Music by Jan Hammer

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Moderately

NC.

C

Measures 1-3 of the score. Measure 1: Treble clef, 4/4 time, key of C major. The right hand plays a series of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5) with a forte (*f*) dynamic. The left hand is silent. Measure 2: Similar eighth-note pattern in the right hand. Measure 3: Treble clef, 4/4 time, key of C major. The right hand plays a sustained chord (C4, E4, G4) with a mezzo-forte (*mf*) dynamic. The left hand plays a series of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5).

4

Am

Measures 4-7 of the score. Measure 4: Treble clef, 4/4 time, key of A minor. The right hand plays a sustained chord (A3, C4, E4) with a mezzo-forte (*mf*) dynamic. The left hand plays a series of eighth notes (A2, B2, C3, D3, E3, F3, G3, A3). Measure 5: Similar sustained chord in the right hand. Measure 6: Similar sustained chord in the right hand. Measure 7: Similar sustained chord in the right hand.

8

Measures 8-10 of the score. Measure 8: Treble clef, 4/4 time, key of A minor. The right hand plays a series of eighth notes (A3, B3, C4, D4, E4, F4, G4, A4). The left hand plays a series of eighth notes (A2, B2, C3, D3, E3, F3, G3, A3). Measure 9: Similar eighth-note pattern in the right hand. Measure 10: Treble clef, 4/4 time, key of A minor. The right hand plays a sustained chord (A3, C4, E4) with a mezzo-forte (*mf*) dynamic. The left hand plays a series of eighth notes (A2, B2, C3, D3, E3, F3, G3, A3).

11

Measures 11-13 of the score. Measure 11: Treble clef, 4/4 time, key of A minor. The right hand plays a series of eighth notes (A3, B3, C4, D4, E4, F4, G4, A4). The left hand plays a series of eighth notes (A2, B2, C3, D3, E3, F3, G3, A3). Measure 12: Similar eighth-note pattern in the right hand. Measure 13: Treble clef, 4/4 time, key of A minor. The right hand plays a series of eighth notes (A3, B3, C4, D4, E4, F4, G4, A4). The left hand plays a series of eighth notes (A2, B2, C3, D3, E3, F3, G3, A3).

14

G

Measures 14-17 of the score. Measure 14: Treble clef, 4/4 time, key of G major. The right hand plays a sustained chord (G3, B3, D4) with a mezzo-forte (*mf*) dynamic. The left hand plays a series of eighth notes (G2, A2, B2, C3, D3, E3, F3, G3). Measure 15: Similar sustained chord in the right hand. Measure 16: Treble clef, 4/4 time, key of G major. The right hand is silent. The left hand plays a series of eighth notes (G2, A2, B2, C3, D3, E3, F3, G3). Measure 17: Similar eighth-note pattern in the left hand.

18 C

Measures 18-21: Treble clef has a whole rest with a slur over it. Bass clef has a continuous eighth-note pattern: C2-D2-E2-F2-G2-A2-B2-C3.

22 Am

Measures 22-25: Treble clef has a whole rest with a slur over it in measure 22. In measures 23-25, it has a half-note chord (A2-C3) followed by an eighth-note melody: D3-E3-F3-G3-A3-B3-C4. Bass clef has a continuous eighth-note pattern: C2-D2-E2-F2-G2-A2-B2-C3.

26

Measures 26-29: Treble clef has a half-note chord (A2-C3) in measure 26. In measures 27-29, it has a half-note chord (A2-C3) followed by an eighth-note melody: D3-E3-F3-G3-A3-B3-C4. Bass clef has a continuous eighth-note pattern: C2-D2-E2-F2-G2-A2-B2-C3.

30 G

Measures 30-33: Treble clef has a whole rest with a slur over it in measure 30. In measures 31-33, it has a half-note chord (G3-B3) followed by an eighth-note melody: C4-D4-E4-F4-G4-A4-B4-C5. Bass clef has a continuous eighth-note pattern: C2-D2-E2-F2-G2-A2-B2-C3.

34 C

Measures 34-37: Treble clef has a whole rest with a slur over it. Bass clef has a continuous eighth-note pattern: C2-D2-E2-F2-G2-A2-B2-C3.

38 Am

Measures 38-41. Measure 38: Treble clef, Am chord (A2, C3, E3) with a whole note. Bass clef, half-note bass line (A1, G1). Measures 39-41: Treble clef, chords (F#3, A3, C4) and (E3, G3, B3) with eighth notes. Bass clef, eighth-note bass line (F#1, E1, D1, C1).

42

Measures 42-45. Measure 42: Treble clef, Am chord (A2, C3, E3) with a whole note. Bass clef, half-note bass line (A1, G1). Measures 43-45: Treble clef, chords (F#3, A3, C4) and (E3, G3, B3) with eighth notes. Bass clef, eighth-note bass line (F#1, E1, D1, C1).

46

Measures 46-49. Measure 46: Treble clef, Am chord (A2, C3, E3) with a whole note. Bass clef, half-note bass line (A1, G1). Measures 47-49: Treble clef, chords (F#3, A3, C4) and (E3, G3, B3) with eighth notes. Bass clef, eighth-note bass line (F#1, E1, D1, C1).

50

Measures 50-53. Measure 50: Treble clef, Am chord (A2, C3, E3) with a whole note. Bass clef, half-note bass line (A1, G1). Measures 51-53: Treble clef, chords (F#3, A3, C4) and (E3, G3, B3) with eighth notes. Bass clef, eighth-note bass line (F#1, E1, D1, C1).

54 G G F/G G C

Measures 54-58. Measure 54: Treble clef, G chord (G2, B2, D3) with a whole note. Bass clef, half-note bass line (G1, F1). Measures 55-58: Treble clef, chords (G3, B3, D4) and (F#3, A3, C4) with eighth notes. Bass clef, eighth-note bass line (G1, F1, E1, D1).

Maigret

(Theme)

Music by Nigel Hess

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Bright waltz ♩. = 60

Gm

p

mp

Cm⁷/G

8

F

B^b maj⁷/F

E^b

A⁷/E

16

A⁷

D⁷(b⁹)

D⁷ sus⁴ D⁷

Gm

23

Am⁷(b⁵)

D⁷

Gm

E^b

30 A⁷/E A⁷ D⁷(b⁹) D⁷sus⁴ D⁷ Gm

37 G⁷(b⁹) Cm A⁷(b⁹) D⁷sus⁴

44 D⁷ Gm G Cm Eb

51 to Coda  D D⁷(b⁹) Gm

58 Cm F⁷ Bb

65 E^b A^7/E A^7 D^7sus^4

70 D^7 Gm f

75 $Am^7(b5)$ D^7 Gm

80 E^b $A^7(b9)/E$

84 A^7 $Dsus^4$ $D^7(b9)$ D^7sus^4 D^7 Gm sfz

88 $G7(b9)$ Cm $A7(b9)$

94 $D7sus^4$ $D7$ $D7sus^4$ $D7$ $Am7(b5)/G$

100 $D7(b9)$ Gm **D.S. al Coda**

Coda

107 Gm

111 $D7$ Gm **ff**

Miss Marple

(Theme)

Words & Music by Ken Howard & Alan Blaikley

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♩ = 120

The musical score for the Miss Marple theme is presented in four systems, each containing two staves (treble and bass clef) and a piano accompaniment. The tempo is marked as ♩ = 120. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as chords, dynamics, and articulation marks.

Measure 1: Treble clef has a half note G4 with a trill. Bass clef has a half note G2. Chord: C/G. Dynamics: *p*.

Measure 2: Treble clef has a half note A4 with a trill. Bass clef has a half note G2. Chord: Dm/A. Dynamics: *p*.

Measure 3: Treble clef has a half note B4. Bass clef has a half note G2. Chord: G/B. Dynamics: *p*.

Measure 4: Treble clef has a half note C5. Bass clef has a half note G2. Chord: C. Dynamics: *mp*.

Measure 5: Treble clef has a half note D5 with a trill. Bass clef has a half note G2. Chord: Dm. Dynamics: *mp*.

Measure 6: Treble clef has a half note E5. Bass clef has a half note G2. Chord: Dm. Dynamics: *mp*.

Measure 7: Treble clef has a half note F5. Bass clef has a half note G2. Chord: Dm. Dynamics: *mp*.

Measure 8: Treble clef has a half note G5. Bass clef has a half note G2. Chord: Dm. Dynamics: *mp*.

Measure 9: Treble clef has a half note A5. Bass clef has a half note G2. Chord: Dm. Dynamics: *mp*.

Measure 10: Treble clef has a half note B5. Bass clef has a half note G2. Chord: Dm. Dynamics: *mp*.

Measure 11: Treble clef has a half note C6. Bass clef has a half note G2. Chord: Dm. Dynamics: *mp*.

Measure 12: Treble clef has a half note D6. Bass clef has a half note G2. Chord: Dm. Dynamics: *mp*.

13 C G/B F/A C/G

The musical score for 'The Rose Tree' is presented in a four-measure format. The first measure is marked with a '13' and a 'C' chord. The second measure is marked with a 'G/B' chord. The third measure is marked with an 'F/A' chord. The fourth measure is marked with a 'C/G' chord. The melody is written in the treble clef, and the bass line is written in the bass clef. The bass line features a consistent eighth-note accompaniment pattern across all measures.

17 Fmaj7 G C G

The musical score for measures 17-20 of 'The Sound of Silence' is shown. Measure 17 starts with a treble clef and a bass clef. The treble staff has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass staff has a half note G2, a quarter note A2, a quarter note B2, and a half note C3. Measure 18 has a treble staff with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass staff has a half note G2, a quarter note A2, a quarter note B2, and a half note C3. Measure 19 has a treble staff with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass staff has a half note G2, a quarter note A2, a quarter note B2, and a half note C3. Measure 20 has a treble staff with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass staff has a half note G2, a quarter note A2, a quarter note B2, and a half note C3.

21 F G Am Fmaj7 G C

f

The musical score for measures 21-24 of 'The Sound of Silence' is shown. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Andante'. The score is for piano (p) and features a forte (f) dynamic in measure 21. The chords are F, G, Am, Fmaj7, G, and C. The melody in the right hand consists of eighth and quarter notes, while the left hand plays a steady eighth-note accompaniment.

25

F Cmaj⁷/E Dm G C

29 **rall.** **A tempo**

G G⁷ C

mp *cresc.* *f*

32 G/B F/A C/G

35 Fmaj⁷ G C G

39 **rall.**

C G/B B^b C F

Murder She Wrote

(Theme)

Music by John Addison

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Brisk and light ♩ = 120

System 1 (Measures 1-2): Chords: C, G⁷, C, G⁷. Dynamic: *mp*.

System 2 (Measures 3-4): Chords: C, G⁷, C, Am, Dm, G, Am, D⁷, G⁷ sus⁴, G⁷. Dynamic: *mf*.

System 3 (Measures 5-7): Chords: C, Am, Dm, G⁷, C, D⁷, G⁷, C, Am, Dm, G⁷. Dynamic: *f*.

System 4 (Measures 8-10): Chords: D⁷/A, G⁷, C, A^b/E^b, G^b/B^b, B/F[#], A/C[#]. Dynamic: *mp cresc.*

12 *mf* *f*

D⁷ Gm B^{b7} E^b G⁷ C Am Dm G⁷

15 *mp*

C D⁷ G⁷ C Am Dm G⁷ D⁷/A G⁷ C

18 *f*

F Dm⁷ G Em⁷ Fmaj⁷ G⁷ A^b A^{b7}/G^b G

20 *fp*

C G⁷ C G⁷

22 C G⁷ C Am Dm G Am D⁷ G⁷ sus⁴ G⁷

mf

25 C Am Dm G⁷ C D⁷ G⁷ C Am Dm G⁷

f

28 D⁷/A G⁷ C F Dm⁷ G Em⁷

mp

30 Am Fmaj⁷ G⁷ C/E C G⁷/F A^b/G^b C/G G⁷ C

f *ff*

Perry Mason

(Theme)

Music by Franz von Suppe

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Slow and dramatic

N.C. G^{13} $E^{13}(b5b9)$ N.C.

mf *fz* *fz* *mf*

3 G^{13} $E7(b5b9)$ $D^b7(\#9\#11)$ N.C. **a tempo** ♩. = 88

fz *fz* *fz* *mf*

(Bass well marked, 8va - ad lib.)

5 Cm^9 $Am7(b5)$ $Daug$ A^bm/G $G7(b9b13)$

7 Cm^9 $Am7(b5)$ $Daug$ A^bm/G $G7(b9b13)$

9 Cm⁹ Am^{7(b5)} Daug G^{7(b9b13)}

Measures 9-10: Cm⁹ Am^{7(b5)}

Measures 11-12: Daug G^{7(b9b13)}

11 Cm⁹ Am^{7(b5)} Daug G^{7(b9b13)}

Measures 11-12: Cm⁹ Am^{7(b5)}

Measures 13-14: Daug G^{7(b9b13)}

13 Cm⁹ Am^{7(b5)} Daug G^{7(b9b13)}

Measures 13-14: Cm⁹ Am^{7(b5)}

Measures 15-16: Daug G^{7(b9b13)}

15 Cm⁹ Am^{7(b5)} Daug G^{7(b9b13)}

Measures 15-16: Cm⁹ Am^{7(b5)}

Measures 17-18: Daug G^{7(b9b13)}

17 Cm⁹ 2 2 Am^{7(b5)} 2 2 Daug G^{7(b9b13)}

19 Cm⁹ (tr) Am^{7(b5)} 7 7 Daug G^{7(b9b13)}

21 Cm⁹ 2 2 F⁹ 2 2 1. Daug G^{7(b9#9b13)}

23 2. D⁷ G^{7(b9#9b13)} G^{7(b9)} rall. Cm^{6(add 9#11)}

Quincy, M.E.

(Theme)

Music by Glen Larson & Stuart Phillips

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Energetic Swing ♩ = 172

N.C.
8va

p

5 (8)

f

D^b

9 *G^b* *F^m* *E^bm* *D^b* *A^bsus⁴*

12 *D^b* *C^b* *D^b* *C^b* *D^b* *A^maj^{7(b5)}*

The musical score is written for piano in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of two staves each. The first system (measures 1-4) features a piano (p) dynamic. The second system (measures 5-8) includes a forte (f) dynamic and a key change to D-flat major. The third system (measures 9-11) contains several chords: G-flat major, F minor, E-flat minor, D-flat major, and A-flat suspended 4. The fourth system (measures 12-15) includes chords: D-flat major, C-flat major, D-flat major, C-flat major, D-flat major, and A-flat major with a flat 5. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

Cantabile (straight ♩s)

15 $Cb6$ $B7$ $Emaj7$

"Gentlemen, you are about to enter the most fascinating sphere of police work:
the world of forensic medicine".

18 $Ama7$ $Bbm7$ (swung ♩s)

21 $Cbmaj7$ $Fbmaj7$ Db gliss.

25 Gb Fm Ebm Db $Absus4$

28 Db Cb Db Cb Db $Ama7(b5)$ $Cb6$ $B7$

Cantabile (straight ♪s)

32

Emaj⁷ Amaj⁷

Dixieland Feel

35

B^bm C^bmaj⁷

38

A^b9 D^b E^bm F/D^b C^b/G^b D^b/A^b A/C[#] N.C.

(swung ♪s)

41

D^b D^bmaj⁷ G^b/D^b D^b G^b/D^b D^b

gliss.

8vb

The Professionals

(Theme)

Music by Laurie Johnson

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Fast and funky ♩ = 130

N.C.

Measures 1-4 of the musical score. The key signature is B-flat major (two flats). The time signature is 4/4. The music is written for piano. Measure 1 starts with a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The melody consists of a half note G4, a half note A4, a half note B4, and a half note G4. The bass line consists of a half note F4, a half note E4, a half note D4, and a half note C4. The melody is marked with a slur and a fermata. The bass line is marked with a slur and a fermata. The melody is marked with a slur and a fermata. The bass line is marked with a slur and a fermata.

Measures 5-8 of the musical score. The melody continues in the right hand, and the bass line continues in the left hand. The melody consists of a half note G4, a half note A4, a half note B4, and a half note G4. The bass line consists of a half note F4, a half note E4, a half note D4, and a half note C4. The melody is marked with a slur and a fermata. The bass line is marked with a slur and a fermata. The melody is marked with a slur and a fermata. The bass line is marked with a slur and a fermata.

Measures 9-12 of the musical score. The melody continues in the right hand, and the bass line continues in the left hand. The melody consists of a half note G4, a half note A4, a half note B4, and a half note G4. The bass line consists of a half note F4, a half note E4, a half note D4, and a half note C4. The melody is marked with a slur and a fermata. The bass line is marked with a slur and a fermata. The melody is marked with a slur and a fermata. The bass line is marked with a slur and a fermata.

Measures 13-16 of the musical score. The melody continues in the right hand, and the bass line continues in the left hand. The melody consists of a half note G4, a half note A4, a half note B4, and a half note G4. The bass line consists of a half note F4, a half note E4, a half note D4, and a half note C4. The melody is marked with a slur and a fermata. The bass line is marked with a slur and a fermata. The melody is marked with a slur and a fermata. The bass line is marked with a slur and a fermata.

16 $B^9(\#11)$ $A^b\text{maj}^7$

19 $D^b\text{maj}^7(b5)$

22 N.C.

25 $D^7(\#9)$ N.C.

Rosemary And Thyme

(Theme)

Music by Christopher Gunning

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♩ = 120

Em

p cresc. *mf*

5 D Am⁷

8 Bm Em

11 Em/D Am⁷ D

14 Am⁷

17 Bm Cmaj⁷ Em/B Am⁷

21 Bm Em

24

27 B Em

dim.

Silent Witness

(Theme)

Music by John Harle

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Solemn ♩ = 126
Am(add 11)

The first system of music is in 4/4 time, marked 'Solemn' with a tempo of 126 beats per minute. The key signature is A minor, indicated by the 'Am(add 11)' chord symbol. The music is written for piano (mp) and consists of two staves. The melody is composed of half notes, and the accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including some triplets.

The second system of music begins at measure 5. The key signature remains A minor. The tempo is marked 'poco f'. The music continues with two staves. The melody is composed of half notes, and the accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including some triplets.

The third system of music begins at measure 9. The key signature remains A minor. The tempo is marked 'poco f'. The music continues with two staves. The melody is composed of half notes, and the accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including some triplets.

The fourth system of music begins at measure 13. The key signature remains A minor. The tempo is marked 'poco f'. The music continues with two staves. The melody is composed of half notes, and the accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including some triplets.

17 Am

21 Dm Dm¹¹ Dm B^b/D

poco f

25 Dm Dm⁷ G

29 Am^(add 11)

Spooks

(Theme)

Music by Jennie Muskett

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Agitato ♩ = 120

F#m

Measures 1-2 of the 'Spooks' theme. The music is in F# minor (three sharps: F#, C#, G#) and 4/4 time. The tempo is marked 'Agitato' with a quarter note equal to 120 beats per minute. The first measure starts with a forte (f) dynamic. The bass line features a descending eighth-note pattern (F#4, E4, D4, C#4) followed by a series of eighth-note chords. The treble line has a descending eighth-note pattern (F#5, E5, D5, C#5) followed by a series of eighth-note chords. The second measure continues the bass line pattern and introduces a new treble line pattern.

Measures 3-4 of the 'Spooks' theme. Measure 3 continues the bass line pattern and introduces a new treble line pattern. Measure 4 continues the bass line pattern and introduces a new treble line pattern. The music is in F# minor (three sharps: F#, C#, G#) and 4/4 time.

Measures 5-6 of the 'Spooks' theme. Measure 5 continues the bass line pattern and introduces a new treble line pattern. Measure 6 continues the bass line pattern and introduces a new treble line pattern. The music is in F# minor (three sharps: F#, C#, G#) and 4/4 time.

Measures 7-8 of the 'Spooks' theme. Measure 7 continues the bass line pattern and introduces a new treble line pattern. Measure 8 continues the bass line pattern and introduces a new treble line pattern. The music is in F# minor (three sharps: F#, C#, G#) and 4/4 time.

9

Measure 9: Treble staff has eighth-note chords. Bass staff has eighth-note accompaniment.

Measure 10: Treble staff has a whole note. Bass staff has a series of chords.

11

Measure 11: Treble staff has eighth-note chords. Bass staff has eighth-note accompaniment.

Measure 12: Treble staff has eighth-note chords. Bass staff has a series of chords.

13

Measure 13: Treble staff has a whole note. Bass staff has eighth-note accompaniment.

Measure 14: Treble staff has eighth-note chords. Bass staff has a series of chords.

ff *dim. al fine*

15

Measure 15: Treble staff has eighth-note chords. Bass staff has eighth-note accompaniment.

Measure 16: Treble staff has a whole note. Bass staff has a series of chords.

p

The Sweeney

(Theme)

Music by Harry South

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Moderate swing ♩ = 120

The piano score for 'The Sweeney' theme is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Moderate swing' with a quarter note equal to 120 beats per minute. The score is divided into four systems, each containing two staves (treble and bass clef). The first system begins with a treble clef, a key signature change to three flats, and a dynamic marking of *mf*. The first measure of the first system contains a treble clef, a key signature change to three flats, and a dynamic marking of *mf*. The first system contains measures 1 through 3. The second system contains measures 4 through 6. The third system contains measures 7 through 9. The fourth system contains measures 10 through 12. The chords for each measure are as follows:

Measure	Chord
1	Fm
2	C ⁷ /E
3	Fm/E ^b
4	Dm
5	B ^b m/D ^b
6	C7(b13) C7
7	Fm
8	C ⁷ /E
9	A ^b /E ^b
10	G ⁷ /D
11	G ⁷ (b9) G ⁷
12	Cm

to Coda

14 Baug E^b/B^b D⁷/A D⁷(b⁹) D⁷

17 Gm D/F[#] B^b/F Am/E D⁷

21 Fm C/E A^b/E^b Gm/D B^bm/D^b C⁷

25 Fm C/E Fm Fm/E^b B^b/D B^bm/D^b D^b/C

29 Fm⁹ C⁷/E E^b6 G⁷/D G⁷(b⁹)

33 Cm G⁷/B B^{b6} F/A Fm/A^b G⁷

37 Cm Baug E^b/B^b F/A D⁷(b⁹) D⁷

41 Gm D/F[#] Gm/F Am/E D⁷

45 Fm C/E A^b/E^b rall. D.S. al Coda Gm/D B^bm/D^b C⁷

49 Coda Gm Gm/F Em⁷(b⁵) E^b D⁷ N.C.

Wexford's Theme

(Theme from "The Ruth Rendell Mysteries")

Music by Brian Bennett

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Moderately, not fast ♩ = 110

Sheet music for Wexford's Theme, featuring piano accompaniment and harmonic markings.

Harmonic markings above the staff:

- Measure 1: C
- Measure 2: C/E
- Measure 3: F^6
- Measure 4: G^7sus^4
- Measure 5: G^7

Measure numbers and harmonic markings:

- Measure 3: C
- Measure 4: C/E
- Measure 5: F^6
- Measure 6: G^7sus^4
- Measure 7: G^7
- Measure 8: C
- Measure 9: C/E

Measure numbers and harmonic markings:

- Measure 6: F/C
- Measure 7: G
- Measure 8: C
- Measure 9: C/E
- Measure 10: F
- Measure 11: G^7sus^4
- Measure 12: G^7
- Measure 13: E^b
- Measure 14: E^b/G

Measure numbers and harmonic markings:

- Measure 10: E^b/A^b
- Measure 11: A^b/B^b
- Measure 12: G^7
- Measure 13: C
- Measure 14: C/E
- Measure 15: F^6
- Measure 16: G^7sus^4
- Measure 17: G^7

to Coda Coda symbol

13 Cm⁹ Am⁹

p *mysterioso*

16 A^bmaj⁷/C

19 G^b/D Cm⁹

8^{vb}

22 Am⁹

25 $A^b\text{maj}^7/C$ G^b/D

8^{vb}

28 $F\text{maj}^7/G$

(8)-----

D.S. (with repeat) al Coda $\oplus$ **Coda**

32 G^7 C C/E F^6 $G^7\text{sus}^4$ G^7

35 C C/E F^6 $G^7\text{sus}^4$ G^7 C

No Mean City

(Theme from "Taggart")

Words & Music by Mike Moran

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Medium Rock ♩ = 100

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). The tempo is marked 'Medium Rock' with a quarter note equal to 100 beats per minute. The score is divided into four systems, each containing a grand staff (treble and bass clefs).

System 1 (Measures 1-2): Measure 1 is marked 'N.C.' (No Chords) and 'f' (forte). Measure 2 contains a D5 chord. The melody in the treble clef begins with a half note G4, followed by a quarter note A4, and then a half note G4. The bass line consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4.

System 2 (Measures 3-4): Measure 3 contains a Dm7 chord. Measure 4 features a triplet of eighth notes (G4, A4, B4) in the treble, with a half note G4 following. The bass line continues with the eighth-note pattern.

System 3 (Measures 5-8): This system continues the melodic and harmonic development. The treble clef features a series of eighth and quarter notes, while the bass line maintains the eighth-note pattern with some variations in phrasing.

System 4 (Measures 9-12): Measure 9 is marked with a Gm chord. Measure 10 features an A7 chord. Measure 11 contains a Dm7 chord. The melody in the treble clef includes a half note G4, a quarter note A4, and a half note G4. The bass line continues with the eighth-note pattern.

12 Gm7

15 Dm7 Bb6

18 A7 Dm7

21 Gm7 Dm7

24 Gm

27 *A* *7* *F*⁵ *D*⁵ *Dm*⁷

30 *D*⁵ *Dm*⁷ *D*⁵

34 *Dm*⁷

36 *p*

Eye Level

(Theme from "Van Der Valk")

Music by Jack Trombey

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Moderately ♩ = 58

p

mp

mf

4

8

13

E^b E^bma⁷ A^bma⁷ A^b/B^b E^b E^bma⁷

A^bma⁷ B^b7 E^b E^bma⁷ A^bma⁷ Fm⁷/A^b B^b7 E^b B^b7

E^b Fm/A^b B^b7 E^b Fm⁷ B^b7 E^b

A^b Fm/A^b B^b7 E^b

18 A^b Fm A^b/B^b B^b7 E^b

ff

23 A^b B^b7 E^b B^b7 E^b Fm/A^b

28 B^b7 E^b $Fm7$ B^b E^b A^b Fm/A^b

33 B^b7 E^b A^b Fm

37 B^b7 E^b $E^b maj7$ $A^b maj7$ A^b/B^b B^b9

41 E^b $E^b\text{maj}^7$ $A^b\text{maj}^7$ A^b/B^b B^b_9 E^b $E^b\text{maj}^7$ A^b B^b_7

45 E^b B^b_7 E^b Fm/A^b B^b_7 E^b Fm B^b_7

50 E^b A^b Fm/A^b B^b_7 E^b

mf

55 A^b Fm $B^b_{\text{sus}^4}$ B^b N.C.

p

60 E^b/G B^b E^b

A Touch Of Frost

(Theme)

Music by Barbara Thompson & Jon Hiseman

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Freely, no rhythm

N.C.

The first system of musical notation is in 4/4 time, featuring a treble and bass staff. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a whole rest. A 'Ped.' (pedal) marking is placed below the first measure of the bass staff, with a line extending to the end of the system.

more of a pulse

a tempo

The second system of musical notation starts at measure 5. The treble staff contains a melody with eighth and quarter notes. The bass staff features a steady eighth-note pulse. Chord symbols Cm, A^b/C, Cm, and A^b/C are written above the staff. A dynamic marking of *f* (forte) is placed above the bass staff. A '6' is written at the end of the system.

The third system of musical notation starts at measure 9. The treble staff has a melody with eighth and quarter notes. The bass staff continues the eighth-note pulse. Chord symbols Fm and B^b are written above the staff. A triplet of eighth notes is marked with a '3' above it.

The fourth system of musical notation starts at measure 12. The treble staff features a melody with eighth and quarter notes. The bass staff continues the eighth-note pulse. Chord symbols B^b/D, B^b/F, and Cm(add 9) are written above the staff. Triplet markings with '3' are present above the treble staff in measures 12 and 13.

15 straight on Freely, as before
N.C.

19 Moving into tempo
F#m C#5

23 A tempo
C#m A/C# C#m(add 9) A/C# F#m

26 F#m6 3 B B/D# B/F#

29 C#m 3 dim. Leave to fade naturally

Wycliffe

(Theme)

Music by Nigel Hess

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Em
8va

p

mf

3 (8) C/E D

5 (8) C/E Am D⁵

7 (8) Em Cmaj⁹ D Bm⁷

f

p

10 Em C/E D/E C/E

dim.

12 Em Cmaj7omit3

mf

14 Em C5

cresc.

16 Em Cmaj9

f

18 D Bm7 1. C Am Bm

20 2.
C C/B Am⁹ Dsus⁴ D 3

22 Em C/E D/E C/E

dim.

24 C⁵ D C⁵

27 F#m Am(add 9) Em

30 Cmaj7/G Am Em *dim.*

33 Cmaj⁷ (8) Em

35 Cmaj⁷ Em

cresc.

37 C Am Bm

39 Em

dim. *mf*

41 Cmaj⁷ D

43 C/e Am D⁵

45 Em Cmaj⁷

47 D Bm⁷ Am⁹ D⁵

49 Em C/E D/E C/E

dim.

51 N.C.

f

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Wycliffe



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